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CATALOGUE OF AN EXHIBITION OF CANADIAN SOCIETY OF GRAPHIC ART *and* NOTES ON THE ART OF MICKEY MOUSE and his creator--WALT DISNEY

MAY, 1934

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CANADIAN SOCIETY *of* GRAPHIC ART

CATALOGUE

ALDWINCKLE, ERIC No. 4 Verdun Apartments, Toronto.	1. *Sportsman (Tempera)*	
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	11. *Associate Print for 1933, The Society of Canadian Painter-Etchers (Etching)*	N.F.S.
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	28. *Cedar Branch (Wood Engraving)*	6.00
	29. *Oaks and Wind (Wood Engraving)*	10.00
	30. *Moving Ice (Wood Engraving)*	10.00
	31. *Book Plate (M. Lyall) (Wood Engraving)*	

BATTERSBY, DAVID M. - - - - - - - 73 Carrick Ave., Toronto	32. *The Apprentice Fisherman* (*Wood Block*) - - - - -	$15.00
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BRIGDEN, CORRY WM. - - - - - - 55 Gormley Ave., Toronto	35. *River Mouth* (*Colour Block Print*) - -	10.00
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BROOMFIELD, GEORGE - - - - - - Hamilton	37. *Illustration* (*Pen and Dyes*) -	20.00
BRUCE, ADA - - - - - - - - - - 56 Davisville Ave., Toronto	38. *Fisherman's Hill* (*Ink Drawing*) - - - - -	15.00
BYRNE, JOHN - - - - - - - - - - 64 Hayter St., Toronto	39. *Pines and Rocks* (*Dry Point*) -	17.00
CAUDLE, NANCY M. - - - - - - - - 109 Balsam Ave., Toronto	40. *Gypsies* (*Water Colour*) - -	30.00
	41. *Death Takes No Holiday* (*Water Colour*) - - - -	
CLARKE, PEGGY - - - - - - - - - 268 Manor Road E., Toronto	42. *Four and Twenty Tailors* (*Dry Point*) - - - - -	8.00
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CRABTREE, J. G. - - - - - - - - 95 McKinnon Rd., Rockcliffe, Ottawa	49. *Brooklyn Factories* (*Wood Engraving*) - - -	5.00
	50. *The Ski Jump* (*Water Colour*)	15.00
DINSMORE, E. J. - - - - - - - - 56 Grenville St., Toronto	51. *Historical Illustration, First Canadian Railway* (*Water Colour*) - - - -	N.F.S.
	52. *Stage Coach in Winter* (*Water Colour*) - - - -	N.F.S.
	53. *La Verendrye Hears of the Western Sea* (*Water Colour*)	N.F.S.
	54. *Confederation Days* (*Water Colour*) - - - -	N.F.S.
	55. *A Jesuit Missionary* (*Water Colour*) - - - -	N.F.S.
	56. *Magazine Illustration* (*Wash*)	60.00
FUGLER, GRACE - - - - - - - - - 12 Hamilton Ave., Hamilton	57. *Dundas Marsh* (*Block Print*) -	10.00
GENEREUX, ARLINE - - - - - - - 130 Aberdeen St., Quebec	58. *Northern Summer* (*Lino Cut*) -	3.00
	59. *Old Houses, John Street, Quebec* (*Lino Cut*) - - -	3.00
	60. *Winter* (*Lino Cut*) - - - -	3.00

GODFREY, W. F. G. 332 Deloraine Ave., Toronto	61. *On the Don, Toronto* (*Wood Cut*)	$12.00
	62. *The Picnic Park, North York* (*Wood Cut*)	12.00
	63. *In the Land of the Maple* (*Wood Cut*)	10.00
	64. *A Winter's Day, North Toronto* (*Wood Cut*)	10.00
	65. *Lake Duchabani, Northern Ontario* (*Wood Cut*)	10.00
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	67. *Winter Road, Quebec* (*Pencil*)	25.00
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	78. *The Derelict Farm* (*Pen and Ink*)	10.00
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	80. *Wesley Church, Quebec* (*Etching*)	5.00
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	86. *Middleport Village* (*Colour Print*)	12.50
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	88. *September* (*Colour Print*)	12.50
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OLD ONTARIO VILLAGE

By Leonard Hutchinson

HYDE, LAWRENCE 7A Elm St., Toronto	91. *Decorations (Brush and Ink)*	$ 3.50
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JARVIS, LUCY Brunswick Street, Fredericton, N.B.	93. *Kathleen (Charcoal)*	
	94. *Portrait Study (Charcoal)*	
JONES, PETLEY L. 11 Imperial Bank Chambers, Edmonton	95. *Repose (Charcoal)*	15.00
	96. *Head of a Young Negro (Charcoal)*	15.00
KENNEDY, F. DAWSON 1 Yorkville Ave., Toronto	97. *Sketch for Stained Glass Window (Water Colour)*	N.F.S.
	98. *Poster (Opaque Water Colour)*	N.F.S.
	99. *Poster (Opaque Water Colour)*	N.F.S.
KETTLE, H. GARNARD, Upper Canada College, Toronto	100. *Winterlandschaft—after the painting by Breughel (Etching)*	N.F.S.
LAWSON, RALPH L. 44 Appleton Ave., Toronto	101. *Sheriff of Post Mills (Etching)*	15.00
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LISMER, ARTHUR 69 Bedford Park, Toronto	103. *Drawing (Brush and Ink)*	
	104. *Drawing (Brush and Ink)*	
LOWE, JAMES M. P.O. Box 581, Valleyfield, P.Q.	105. *Montreal from Laprarie (Etching)*	15.00
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	115. *Drawing (Conte)*	12.00
	116. *"Do I Hear a Quarter?" (Etching)*	10.00
	117. *Earth (Etching)*	6.00
	118. *Whittlin' (Dry Point)*	8.00
	119. *Axis Deer (Dry Point)*	6.00
	120. *Mare and Foal (Mezzo Point)*	6.00
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MALTBY, BEATRICE J. 66 Laws Street, Toronto	125. *A Guingamp (Carbon)*	18.00

MAW, BETTY - - - - - - - - - -	126. *Traders* (*Tempera*) - - - -	$27.50
148 Glencairn Ave., Toronto	127. *Prayer* (*Tempera*) - - - -	25.00
	128. *Dance* (*Tempera*) - - - -	25.00
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MASTERS, NOREEN - - - - - - -	130. *Illustration—"Knowing You For a Brother"* (*Water Colour*) - - - - - - - -	N.F.S.
165 Quebec Ave., Toronto	131. *Illustration—"On The Faces of Those That Scorn You"* (*Water Colour*) - - - -	N.F.S.
MOSES, GERALD - - - - - - - - -	132. *Telescopes* (*Lino Block*) - -	8.00
118 Cosburn Ave., Toronto		
MUHLSTOCK, LOUIS - - - - - - -	133. *Daniel Clarke* (*Charcoal*) - -	40.00
3997 St. Dominique St., Montreal	134. *Victor Sartori* (*Charcoal*) - -	35.00
	135. *Study of Paranka* (*Profile*) (*Charcoal*) - - - - - -	50.00
	136. *A Young Musician* (*Charcoal*)	35.00
MURPHY, ROWLEY - - - - - - - -	137. *Portrait Sketch* (*Charcoal*) - -	N.F.S.
18 Charles St. E., Toronto		
PEPPER, FREDA - - - - - - - - -	138. *Lilies* (*Crayon*) - - - - -	
982 Ossington Ave., Toronto	139. *Fish* (*Crayon*) - - - - -	
RADFORD, RUTH - - - - - - - - -	140. *The Great Day of God* (*Water Colour*) - - - -	100.00
186 Lee Avenue, Toronto		
REDSELL, PAULINE D. - - - - -	141. *The Smiling Child* (*Charcoal*) -	30.00
481 Shaw Street, Toronto		
REID, ISOBELLE CHESTNUT - - -	142. *Study in Charcoal* - - - -	20.00
82 Montgomery Ave., Toronto	143. *Study in Charcoal* - - - -	20.00
ROBERTS, TOM, - - - - - - - - -	144. *The Back Way* (*Colour Linoleum Cut*) - -	15.00
18 Grenville St. (Rear) Toronto	145. *Illustration "Bow and Stern"* (*Water Colour*) - - - -	20.00
	146. *Illustration "Village Shops"* (*Water Colour*) - - - -	20.00
	147. *Illustration "Marine Yard—April"* (*Water Colour*) - -	20.00
SCHAEFER, CARL - - - - - - - -	148. *Corn Stooks* (*Wood Engraving*)	8.00
207 St. Germaine Ave., Toronto	149. *Clearing* (*Pen and Ink*) - -	15.00
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	151. *Tree* (*Pen and Ink*) - - -	18.00
	152. *Forest Pool* (*Pen and Ink*) -	18.00
SCOTT, CHARLES H. - - - - - - -	153. *Fishing Day* (*Black and White*) - - -	12.50
Vancouver School of Art, 590 Hamilton St., Vancouver	154. *Little Boy in a Big World* (*Black and White*) - - -	10.00
	155. *Grey Horizontals* (*Black and White*) - - -	12.50
	156. *Time and Tide* (*Black and White*) - - -	12.50
	157. *The Cove* (*Black and White*) -	12.50

STACEY, H. O. 1037 Bathurst St., Toronto	158. *Autumn Afternoon*	$25.00
STERNER, MALTE 71 Hayter St., Toronto	159. "*Mats*" (*Flat Coated Retriever*) (*Dry Point Etching*)	10.00
TRAVERS, C. J. 175 Golfview Ave., Toronto	160. *The Tugboat "Florence"* (*Etching*)	12.00
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	162. *In the Drydock* (*Etching*)	12.00
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	164. *Page Opening* (*Zinc Etching and Type*)	.60
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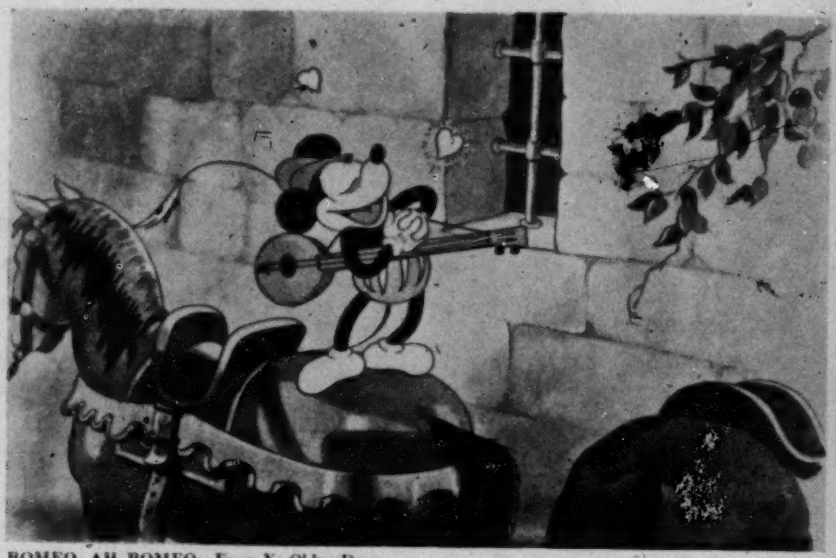
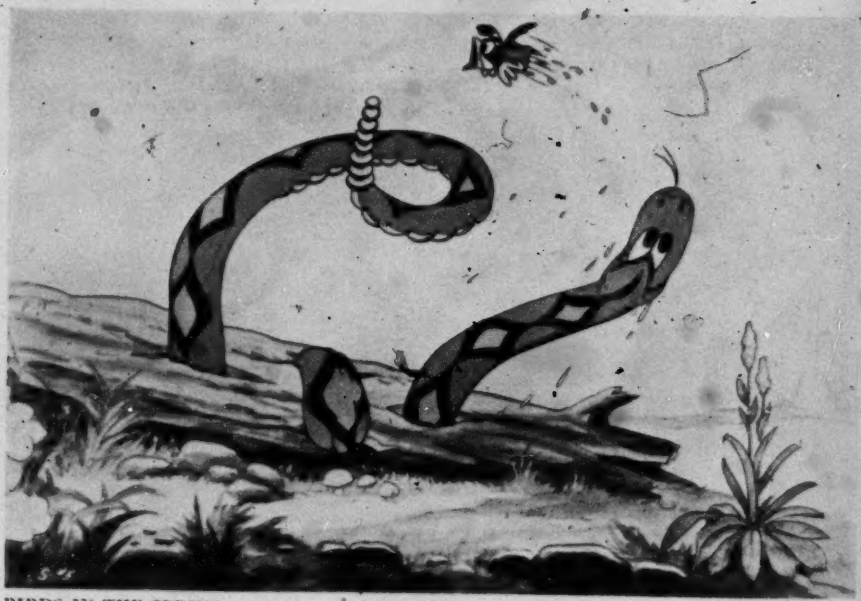
WILLIAMS, YVONNE Studio Building, Severn St., Toronto	173. *The Ancient Mariner—design for stained glass* (*Charcoal*)	
	174. *The Ancient Mariner—design for stained glass* (*Charcoal*)	
	175. *The Ancient Mariner—design for stained glass* (*Charcoal*)	
	176. *The Ancient Mariner—design for stained glass* (*Charcoal*)	
WITH, KENNETH W. 685 Oriole Parkway, Toronto	177. *Concentration* (*Wash*)	50.00



ROMEO, AH ROMEO—From Ye Olden Days — By WALT DISNEY



BIRDS IN THE SPRING — By WALT DISNEY

WALT DISNEY *and* MICKEY MOUSE

WALT DISNEY was born in Chicago in 1901. His mother is German, his father Irish-Canadian. He spent six years of his childhood on a farm—and commenced drawing as a child. His first patron was the neighbourhood barber who paid him in hair cuts for animal cartoons for the window.

In a five dollar-a-month room over a garage which he proudly termed his "studio", as a boy, Walt Disney used to sit at night and watch the antics of a pair of little mice. After weeks of patient persuasion, he had tamed them beyond the precincts of their hole in the base-board, across the floor and at last onto his drawing-board. There they sat up and nibbled bits of cheese in their paws or even ate from his hand. As he watched them, he sometimes wrote letters to his niece, aged six, daughter of his older brother who carried mail in Los Angeles. The letters described the activities of the mice and were sometimes illustrated with drawings of them, doing funny, fantastic human things.

The idea of animated cartoons was always with him and, after one or two unsuccessful adventures, the idea of the mouse as a character occurred in Disney's mind. He was first known as Mortimer Mouse, but the name Mickey was introduced and stuck. The second mouse immediately joined and was christened Minnie, Mickey's companion and leading lady. Soon Mickey and Minnie were dancing in time to music, tripping off together on extravagant adventures, meeting the animals of the Missouri farm, who also danced and talked in perfect rhythm.

For several discouraging weeks, the brothers peddled the finished film of Mickey Mouse to Hollywood producers and at last found a backer in New York. In September, 1928, the film was shown in a small uptown New York theatre. Within a week it was playing to enchanted audiences at the Roxy.

At the present day Mickey and Minnie are undisputed monarchs of the screen. They have more friends than Garbo, Dietrich, Chevalier and Marie Dressler put together.

In spite of all this no one was more surprised than Mr. Disney when the College Art Association invited him to lend a collection of his original Mickey Mouse and Silly Symphonies drawings to form a circuit exhibition of leading museums and colleges throughout the United States and Canada. He has been too busy to realize that his engaging, loveable little adventurer has become the embodiment of a new art, an art in motion and an art in rhythm, the keynote of a new epoch in the history of aesthetics.

CREATING MICKEY MOUSE

The cost of making a Mickey Mouse reel of one thousand feet is perhaps greater, per foot of film, than that of making a full-length feature picture. This is taking into account the salaries of living stars, stage settings, and studio production costs. Between eight and ten thousand drawings, produced entirely by hand, are required for each film, and about eight weeks are spent between the time the idea is first accepted and the finished film

reaches the United Artists distributing office. The production system is "staggered" however, so that a new film, either Mickey Mouse or a Silly Symphony, is ready every two weeks.

The first step is, naturally, the selection of a subject. Usually, but not always, the idea is Disney's. Around a conference table the studio staff sits and plays with the idea, adding to it, changing, until a rough plot is worked out. It is then the task of the humorists to supply the "gags"—to introduce funny situations that will bring laughs from the audience.

Next, the story is turned over to the artists, and a series of key drawings, covering the main situations in the plot, are made. Usually these are made by Disney himself—an artist at the Mickey Mouse studio must serve a long term of apprenticeship doing just ears or tails or feet before he is entrusted with more finished drawings.

Simultaneously, the music department of the studio has been busy working out the musical score. This is enormously important, since the number of beats in a phrase of the music determines how many movements Mickey can make in as many feet of film. This calculation, timed to a fraction of a second, is the duty of a chief lay-out man, who corresponds to the director of an ordinary motion picture. When his work is finished, he compiles a detailed list of drawings, usually about nine thousand, which are to be made by the artists, termed animators. Each drawing must be made separately, but for a series where backgrounds are the same, they are transferred to celluloid sheets and photographed after being laid over one drawing of the background.

The recording of the music and sound effects begins as soon as the lay-out man has marked out the score for the artists. In a sound-proof room, similar to a radio broadcasting studio, an orchestra plays the music, and five men interpose the dialogue and give perfect imitations of every imaginable sound, from pigs to rain, thunder and tap dancing.

The finished drawings are photographed one at a time on the film and that film is then merged with the sound track film containing the music. The negative is delivered to the United Artist distributing office, and the necessary number of prints are made.

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